



"BRIC À BRAC"

LORD RONALD GOWER





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“BRIC - À - BRAC”







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# “BRIC À BRAC”

OR

SOME PHOTOPRINTS

*ILLUSTRATING ART OBJECTS AT GOWER LODGE, WINDSOR*

DESCRIBED BY

LORD RONALD GOWER, F.S.A.

*A TRUSTEE OF THE NATIONAL PORTRAIT GALLERY*



LONDON

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# DEDICATION

TO GEORGE AUGUSTUS SALA.

GARRICK has written: "A fellow-feeling makes us wondrous kind," and I hope, my dear Mr. Sala, that your fellow-feeling in matters relating to art, and even to that humble form of it known as "*bric-à-brac*," will make you so kind as to allow me to place your name on the first page of this work; would that the book were more worthy of that honour.

R. G.



# P R E F A C E

## P R E F A C E.

IN the summer of 1886 the photographs reproduced by the Woodbury-type process which appear in this book were taken by Mr. Edward Dossetter. They are the excuse for its publication.

Ten years before the above date, I had purchased the little red-brick house now called "Gower Lodge," tempted by its homelike and comfortable look, with its large gable, mullioned windows, and its creepers around the porch. The little house had reminded me of some of the lodges at Cliveden designed for my mother by Devey; and what my mother liked has always been dear to me. The building, with the little plot of ground between it and the road, on which rests the defiant bronze figure of my "Old Guard," would easily find room at the foot of the staircase of Stafford House.

Some foreign friends, unused to the custom of primogeniture as carried out in England, having heard of the glories of Trentham and Dunrobin, have been surprised at the smallness of my place at Windsor.

Certainly our system of primogeniture must appear absurd and unjust to those not to the manner born. Primogeniture in the

## PREFACE.

abstract is certainly an unjust custom. No law on this subject exists, but the custom has its advantages for all that.

These advantages have been of service to our country, both directly and indirectly. Directly, by maintaining the "old homes" in their ordered state, with their venerable surroundings, their parks, forests, and pleasaunces—homes that have no equal in any land. Indirectly, by obliging the younger sons of our titled and wealthy families to enter a profession. In those cases where ability has met with good fortune, these scions of our old houses have frequently raised themselves far above their elder brothers, both in the political world and also in the two great services, that of the army and the navy.

Among the most distinguished names in our history, that of many a younger son is conspicuous. I need do no more than recall those of Pitt, Fox, and Wellington.

"It is," writes to me an anonymous correspondent, "I am sure, a vulgar error that primogeniture divides brothers only in the upper classes" (not always in these). "Primogeniture on a small scale is far more invidious. To know that your brother will own a pair of counties is nothing to the grievance of having to wear a pair of his old trousers; and the fewer one's small pleasures are as a boy, the more one objects to an elder brother claiming most of those for himself."

## PREFACE.

I think my unknown friend has the misfortune to be both poor and discontented.

A *catalogue raisonné* (I know of no equivalent in English to that French term) is generally produced to illustrate some well-known collection of pictures—such, for instance, as a class of milliardaires have amassed in most of the great European capitals.

Those who think it necessary to possess a priceless assemblage of *bric-à-brac* in order to issue a *catalogue raisonné*, may smile contemptuously at the smallness of my little gathering. Let me, however, remind those that great wealth is rarely combined with true art instincts; that riches do not conduce to real love of art, or even ensure good taste in such matters.

There is nothing to my mind more depressing than to find a large house filled with an indiscriminate jumble of precious “curios” and art treasures, brought together for no better reason than to display the wealth of the owner. People who really love art for its own sake derive often as much, if not greater, pleasure from the least expensive things.

Another fact that I have remarked among such collections (collections which appear to me like Bond Street *bric-à-brac* shops glorified, Wardour Street *in excelsis*) is this: among piles of Sèvres and Dresden ware, with furniture designed by Boule and Reisener, walls covered with the mawkish school of Boucher and Greuze,

## PREFACE.

you will look in vain for any sign to show that the owners of these fabulously costly knick-knacks have encouraged living artists.

Fortunately it does not require to be a millionaire to form a collection of art objects which may be of permanent use and interest to others as well as the owners.

The one thing needful in making a collection, besides a certain amount of cash, is to have an object in your collecting—to take up a line, and to follow that line steadily, with industry, and with patience. Whether your taste leads you to collect prints or pamphlets, china or books, let your collecting be done with some preconceived object, and with order. Collecting thus with an object, be that object historical, literary, or artistic, then becomes one of the most fascinating and least harmful pleasures of existence.

Among the most difficult and expensive, but delightful forms of collecting, is that of forming a series of drawings by the great artists, living or dead, of all schools and countries. Few, however, but the very rich could even a century ago indulge in this taste; and every day good drawings by the old Masters become more difficult to find. Eighty years ago Sir Thomas Lawrence is supposed to have ruined himself in gathering his splendid collection of these, the first inspirations of the great Italian, Flemish, and Dutch painters.



## PREFACE.

In the following pages I am able to give a few reproductions of such designs. The portrait by Holbein is the most valuable of these.

The set of medals, illustrating many events in the career of Marie Antoinette, is, I believe, the most perfect collection in existence, and is certainly historically interesting.

The half-dozen reproductions of the charming portraits of great ladies of the last century, by a very gifted and singularly little known artist, John Downman, require no apology for making their appearance, and will be appreciated by those who take pride in English art.

These will, I hope, serve as an excuse for introducing less interesting art objects, as well as the views of the little house which contains my *bric-à-brac*.

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# SALOON

I

A

57

## SALOON.

THIS "saloon"—although that is a vague term, which may apply to a ballroom or a small antechamber—was an afterthought, and not existent in the house when I first got it. It rejoices in the armorial windows carried out by Mr. Pace, and in a very successful chimney and fireplace designed by Mr. A. Y. Nutt, Her Majesty's architect. In the upper central compartment is a medallion portrait of Constance Duchess of Westminster, by the Scotch sculptor, Munro; beneath, casts by Brucciani of the angelic choir by Donatello at Padua. It is always a matter of surprise to me that such faithful reproductions of some of the most beautiful things in modern or ancient art are not more introduced into our homes. On the table are books, *bric-à-brac*, and "bibelots."





SITTING - ROOM

No. 1



### SITTING-ROOM No. 1.

UNDOUBTEDLY the best colours for showing off to advantage paintings—either in oil or water-colour—or engravings, etchings, mezzotints, and even ordinary prints, are a deep red or a dull green.

In this sitting-room the walls are covered with a deep purple damask material, that brings out well the paintings hung on them. The landscapes on the left are Italian views by Linton.

Above the door is a copy by Mrs. E. M. Ward of Millais' portrait of Lady Ormonde; upon the door a copy of Gainsborough's portrait of Princess Elizabeth; on the right of the door Sir J. Millais' "Kit-Cat" oil painting of Constance Duchess of Westminster, of which this book contains a separate reproduction.









SITTING - ROOM

No. 2



## SITTING-ROOM No. 2.

OVER the fireplace is placed Sir Joshua Reynolds' portrait of Georgiana Duchess of Devonshire when a child.

On the left hangs Mrs. E. M. Ward's sketch of Marie Antoinette when Dauphine ; below it is the fan which belonged to her, and of which there is a separate reproduction with the relics of that princess. The panels placed above the fender represent the Seasons, and are by Tinworth, one of our few original sculptors.

*Bric-à-brac* of all sorts is scattered about. This room is the least lived in of any in the house. It seems always the way to give up the largest room in a very small house to vacancy, or the occasional visitor, who is often ushered into such a room, cold and cheerless ; but in this sitting-room there are many things to occupy the attention of any caller, if at all artistically inclined.

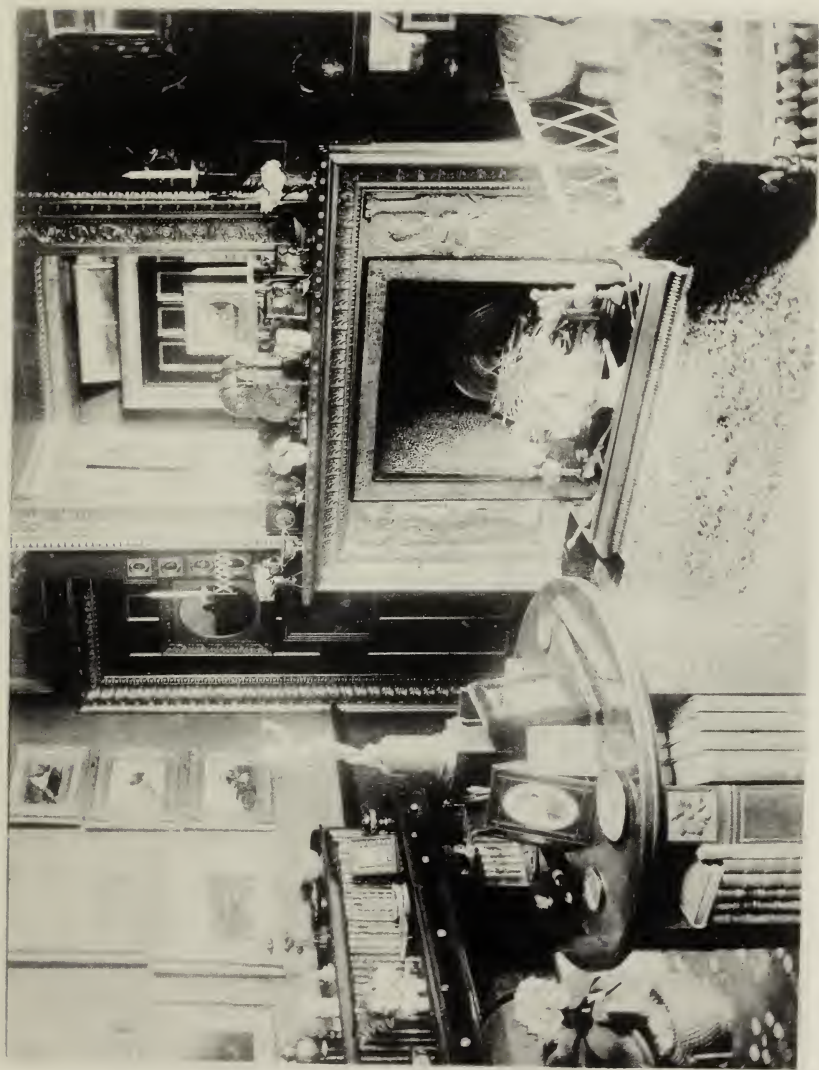




## GROUND FLOOR SITTING-ROOM

## GROUND FLOOR SITTING-ROOM.

ON the walls of this little room I have had the colour that Sir Edwin Landseer recommended as best for pictures hung—namely, a dull pale green, as like the colour of a grouse's egg as possible. This colour harmonises admirably with the gilded cornice, door, and mirror frames and outer frame of the fireplace, which formerly served as frames to the set of English historical pictures relating to the seventeenth century, painted by Benjamin West, formerly at Grosvenor House, and which are now panelled in the library at Eaton Hall. Had I not rescued them, they would have been thrown away as useless lumber. The bas-reliefs on either side of the fireplace are casts from Germain Pilon's works in the Louvre, known as "La Force" and "La Foi." As in the case with the casts of the singing angels in the Saloon, they show how admirably such things can be adapted to harmonise even with the surroundings of a cottage.





# MARIE ANTOINETTE RELICS



## MARIE ANTOINETTE RELICS.

ON this page I have grouped together a few objects connected with Marie Antoinette.

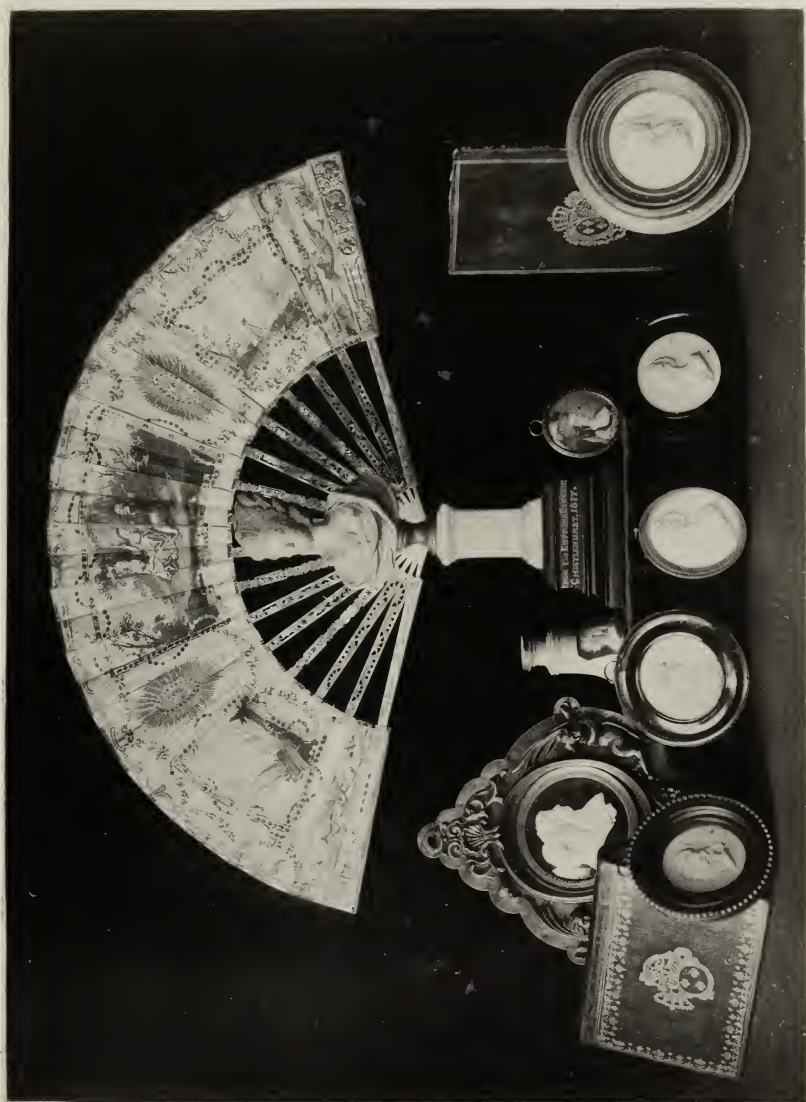
The fan was given by the young Archduchess to the leader of a company of maidens who welcomed her at Strasburg. Religiously cared for by her descendants, it came into the possession of Madame la Princesse d'Henin, who most kindly made me a present of it many years ago in Paris.

In the centre is the little bust of Marie Antoinette in alabaster, mounted on a "Giallo antico" and white marble stand, which was given me by the Empress of the French at Chislehurst in 1877. It is eight inches high.

Below and on either side are miniatures and medallions of the Queen and Louis XVI., the latter in marble, Sevres "biscuit," and Wedgwood ware, collected in different places, in Paris, at Amsterdam, and Brighton. The two books belonged to Marie Antoinette, whose arms they bear. One is a book of devotion, the other of fashions.

The "lunette" is of ivory, and belonged to the Queen; it was given me by Arthur G. L. Gower.

On the back of the little octagonal profile miniature of the Queen is engraved, "Pleurez et vengez la." I got this miniature in Windsor; it had evidently served as a brooch to some Royalist lady; but how or when it found its way to Windsor, I know not.





# VENETIAN GLASS

## VENETIAN GLASS.

I do not think that even the etching-needle of such consummate artists as Bracquemond or Courtry, Flameng or Greux, Le Rat or Lhermitte, Rajon or Randall, could compete with such a photograph as this of a little crystal silver-mounted Venetian eighteenth century glass that I bought in Venice.

How graceful its shape! how exquisite the chasing of the arabesques that enrich this transparent cup! It is not easy to guess at the special purpose for which it was made; perhaps as a gift to some patrician dame in the latter days of the Doges, when the President Desbrosses visited the Republic, and wrote those charming gossiping letters which make one almost live with him amidst all the junketing and jollity of the palmy days of the "glorious city in the sea."





STATUETTES OF GLADSTONE AND  
BEACONSFIELD



## STATUETTES OF GLADSTONE AND BEACONSFIELD.

ALLUSION is made to both these statuettes in "My Reminiscences," and of Lord Beaconsfield's kindly acknowledgments both of a photograph and reproduction I had given him of his likeness. "I never presume," he writes on February 4, 1879, "to give my opinion of self-resemblance, but everybody to whom I have shown your photograph greatly admires it; they think it excellent as a work of art, and all agree that it is the first satisfactory likeness that has been produced of your friend." And later, on receiving the cast of the statuette, he writes: "You have conferred on me a great honour. All my friends who have seen your beautiful work pronounce it the best likeness which has yet been accomplished of your present correspondent." The engraving by the side of this statuette appeared in the *Art Journal*. The wreath around it of peacocks' feathers (how much more appropriate a badge would the feathers of that bird have been than the primrose, for which flower Lord Beaconsfield never expressed any special liking) were picked up and given me by Lord Beaconsfield one autumn afternoon on the lawn at Hughenden. He gave me the little photograph many years ago, as the signature, "B. Disraeli," indicates.

I know of no really satisfactory likeness of Lord Beaconsfield, either in sculpture or in painting.

Millais' portrait, belonging to Mr. W. H. Smith, is but a sketch, a work of a few hours, taken in one sitting. Angeli's "Kit-Cat" portrait, in the corridor at Windsor Castle, is a coarse caricature, with all the sitter's least attractive features strongly marked, without a shadow of expression to redeem its intrinsic ugliness. In these statuettes of our two great statesmen, I have aimed at contrast. The great Conservative statesman wears his full court dress, bestarred and beribboned, placid and bland, and seated in a mystical throne-like seat. Mr. Gladstone, on the other hand, is in working woodman's attire, in his shirt sleeves, seated on a freshly-felled Hawarden oak stump, grimly earnest, and full of determination. His right hand grasps an axe, and he appears to have turned his back on his great rival; but this is merely accidental.





## THE "OLD GUARD"

## THE "OLD GUARD."

IN the "Histoire de la Garde Imperiale," Emile Marco de Saint-Hilaire (Paris, 1842) writes: "Seuls les bataillons de la Garde, Michel à leur tête, ne reculèrent pas. Au milieu des charges opiniâtres et sans cesse renouvelées, leur général put alors, et avec vérité, faire aux sommations de l'ennemi cette réponse sublime: 'La Garde meurt et ne se rend pas.'" The sons of Lieutenant Michel, who was killed at the head of the square of the Grenadiers of the Old Guard of Napoleon at Waterloo, petitioned the King (Louis Philippe) in 1845 that the famous phrase quoted above, which was to be engraved on the base of a statue of Cambronne at Nantes, should not be carried out, as they claimed the honour of that sentence for their father. It appeared from the evidence of several friends of Cambronne's that he had always denied having made use of the words, "The Guard dies and does not surrender." The following works all give the honour to General Michel:—"Annales Historiques de France," the "Biographie des Contemporains," the "Dictionnaire Biographique des Morts et des Vivants." But the highest testimony to General Michel having pronounced the words is given by Marshal Bertrand, who wrote on a piece of stone from the Emperor's grave at St. Helena the following:—"A la Baronne Michel, veuve du Général Michel, tué à Waterloo, où il répondit aux sommations de l'ennemi par ces paroles sublimes: 'La Garde meurt et ne se rend pas!'"





SKETCH BY THE QUEEN  
OF ONE OF H. M. BRIDESMAIDS, AND GIVEN TO MY  
MOTHER WHEN SHE WAS MISTRESS OF THE ROBES.



## SKETCH BY THE QUEEN.

IN this year of rejoicing at the fiftieth anniversary of the Queen's accession, a work, hitherto unpublished, by the Queen's own hand, reproduced so faithfully by photography, will be especially interesting.

I believe Her Majesty made this sketch at the time of her marriage, in order to show my mother—then Mistress of the Robes—some details which had to be carried out in the dresses of the royal bridesmaids.





“RUSTIC COURTSHIP”

## "RUSTIC COURTSHIP."

FRANCOIS BOUCHER.

B. 1703. D. 1770.

8 in. x 6 in. *Black chalk.*

THIS drawing, by one of the best of French *genre* painters of the last century, belonged to the Mayer collection.

Austin Dobson's lines might be applied to it—

"One hardly needs the 'Peint par François Boucher.'  
All the sham life comes back again—One sees  
*Alcôves, Ruelles, the Lever, and the Coucher,*  
Patches and Ruffles, *Roués* and *Marquises* ;  
The little great, the infinite small thing  
That ruled the hour when Louis Quinze was king."





# STAGS



## STAGS.

SIR EDWIN LANDSEER.

$13\frac{1}{2}$  *in.* × 10 *in.*

THE original of this clever study in coloured chalks was made and given to me by Sir Edwin Landseer one autumn at Dunrobin in the year 1857. It has been superbly etched by M. Richeton.

Landseer always appeared more at his ease when working in chalks than in oil colours.





## THE POODLE

## THE POODLE.

SIR EDWIN LANDSEER.

$7\frac{1}{2}$  in.  $\times$  6 in. *In ink.*

“THE Poodle takes an old lady in to dinner,” Sir Edwin wrote under this clever sketch. I think it was during a visit in 1855 or 1856 at Trentham that he made this sketch in a few minutes. I think Landseer had Frederick Byng, called “the Poodle,” in his mind when he made this drawing. Landseer would often dash off several sketches like this one in an evening, and I think his great talent is as much, if not more, shown in these rapid sketches than in his more elaborate works.





## FEMALE PORTRAIT



## FEMALE PORTRAIT.

HOLBEIN.

B. 1495. D. 1543.

11 in.  $\times$   $7\frac{1}{2}$  in. *Pen and ink.*

THIS superb drawing was formerly at Trentham. It certainly belonged at one time to the set of portraits drawn by Holbein in chalk, now in the Library of Windsor Castle.

This drawing bears the mark of the great collector, Jonathan Richardson (a palette on which the letter "R" is stamped). Richardson, who was born in 1665 and died in 1745, was a well-known painter. His collection was sold the year after his death; the sale lasted eighteen nights, and realised over £2000—a large sum for those days. I have little doubt that this is a study for one of the portraits in the large painting Holbein made of Sir Thomas More and his family. The original was burnt, but there is an old copy of this group at Nostell Priory, and a sketch exists of it in the Museum at Bâle. I wish I could be certain that this is the portrait of Sir Thomas's favourite daughter, Margaret Roper; but it may be that of Cicely or Elizabeth More.

As in all Holbein's portraits, whether in oils or chalk, there is a wonderful vitality in this head, and a grand simplicity of execution. The drawing has been cut out and pasted on flesh-coloured paper.





PETER MARTYR

## PETER MARTYR.

### TITIAN.

11 in.  $\times$  8 $\frac{1}{4}$  in. *Pen and bistre.*

AN original sketch for Titian's great painting, burnt in the Church of St. John and Paul in Venice in 1867. It is an everlasting subject of regret that this picture, considered the *chef-d'œuvre* of the painter, had not been removed from the Church to the Academy at the same time as the "Assumption of the Virgin," by the same master.

So highly was this picture appreciated by the Venetians that it was made a penal offence to sell it.

Titian made many studies and sketches for this painting, of which some are in the Louvre and others in the Museum at Lille. The landscape, with the low horizon, in this picture is of the most striking effect, and the tall trees, which seem agitated by the horror of the scene enacted below them, give a mysterious terror to the scene. The sudden appearance of the angels bearing the palm of martyrdom from the skies light up the upper part of the work with a heavenly glory. Vasari writes rapturously of this work. "Never," he says, "had Titian in his long life produced a more finished and admirable work."

This drawing belonged to the Mayer collection.





# SKETCH



S K E T C H.

R E M B R A N D T.

B. 1605. D. 1668.

$11\frac{1}{2}$  in.  $\times$   $7\frac{1}{4}$  in. *Sepia pen and brush sketch.*

ANY sketch, however slight, by this mighty master is precious and instructive.

Rembrandt, taken altogether, is the greatest artistic genius that ever lived—equally great in portrait, *genre*, and historical painting, the greatest master of light and shade, a prodigious and incomparable artist.

From the Mayer collection.





# INTERIOR OF A PALACE

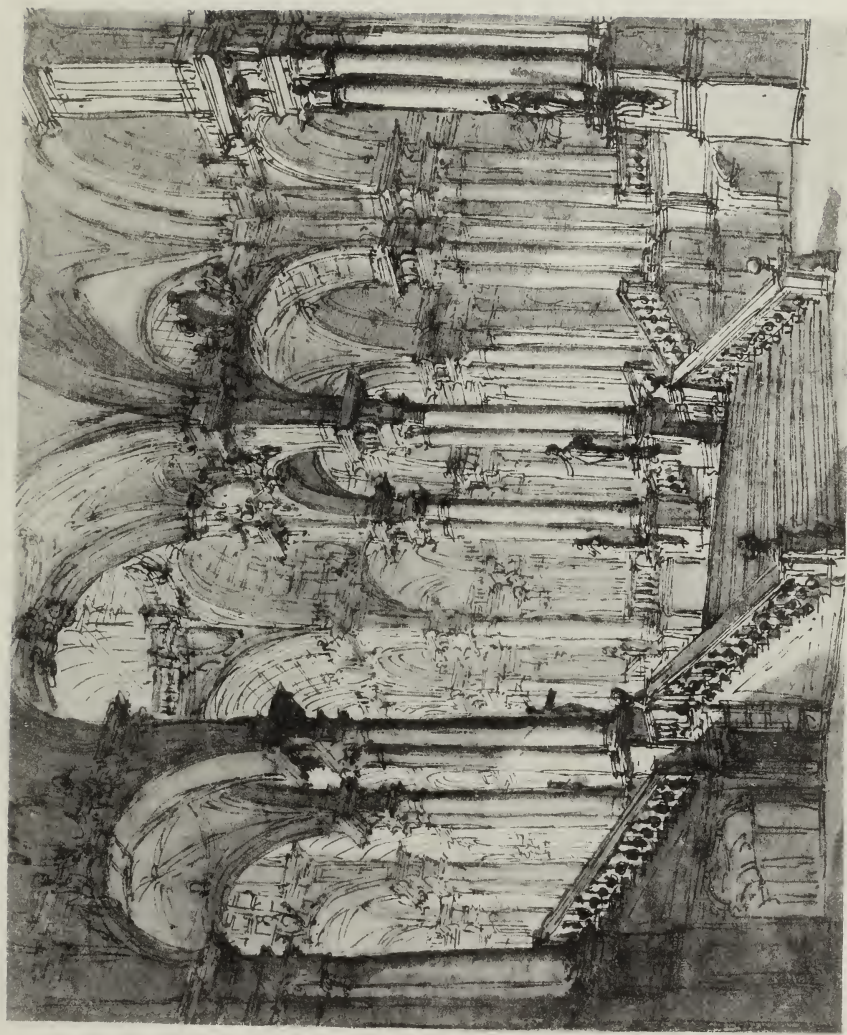
## INTERIOR OF A PALACE.

FERDINANDO GALLI.

B. 1657. D. 1742.

$10\frac{1}{2}$  in.  $\times$   $8\frac{1}{2}$  in.

THIS design for the entrance of a palace, which belonged to the Mayer collection, washed in india ink, is a remarkable work, giving a great idea of space and grandeur. Galli, the son of a painter, was born at Bologna in 1657, and studied in the school of Carlo Cignani. He was one of the most remarkable architects of his time, and was invited to Vienna by the Emperor Charles VI. He designed triumphant processions, public festivals, and victories, and also made designs for the theatre. I imagine this drawing is a design for the stage; at any rate I know of no palace staircase in Vienna or in Italy so gorgeous as this drawing. It might serve as the design for an Imperial Institute.





## WOMAN'S HEAD



WOMAN'S HEAD.

FEDERIGO BAROCCIO.

$10\frac{1}{2}$  in.  $\times$  9 in. *Chalks.*

A VERY "buxom, blithe, and debonair" looking lady.

Baroccio (Federigo), born 1528, died 1612. An admirable draughtsman, but a tame colourist, affecting Correggio's style. The finest collection of his chalk portraits are in the Louvre.





LITTLE GIRL WITH AN ORANGE

LITTLE GIRL WITH AN ORANGE.

RICHARD COSWAY, R.A.

B. 1740. D. 1821.

A FAT, blue-eyed little lady, all wreathed in smiles, holding an orange.

On the dial behind her is the artist's signature.











MADAME DE SÉVIGNÉ

## MADAME DE SÉVIGNE.

### NANTEUIL.

THIS admirable drawing, nearly size of life, of "that divine woman," as Horace Walpole calls the most delightful of letter-writers, the most loving of mothers, is drawn on paper in coloured chalks.

It was bought from Mr. Mackay (of Colnaghi's), who had purchased it in Paris as an undoubted Nanteuil. It has all the charm of that great draughtsman's pencil. The face closely resembles that in the engraved portrait of Madame de Sévigné, drawn from life by Nanteuil, and engraved by Edelinck, which forms the frontispiece of the 1801 edition of Madame de Sévigné's letters.

Above the head in the portrait before us can be read "Marie de Rabutin-Chantal, Marquise de Sévigné."

Portrait of Madame de Sevigne





JACOB DE MOMPERT

JACOB DE MOMPERT.

VANDYCK.

9 in.  $\times$  6½ in. *Pen and bistre.*

Joos or Joducus Momper or Mompert, a painter, born at Antwerp in 1580. A landscape painter of mountainous scenery. Teniers often introduced figures into Momper's pictures. Vandyck etched his portrait, of which this is the study, for his collection of portraits of illustrious artists. Voestermann has also etched this spirited likeness.

From the Mayer collection.



Georgius de Nomper Victor montium Antuerp.





LADY IN A MANTILLA

LADY IN A MANTILLA.

ANTOINE WATTEAU.

B. 1684. D. 1721.

$7\frac{1}{4}$  in.  $\times$  5 in. *Black and white chalk.*

THE letter "H" (collector's mark) in this drawing is that of J. G. Huquier—born 1695, died 1777—a well-known French engraver and printseller.









HEAD OF AN ECCLESIASTIC



HEAD OF AN ECCLESIASTIC.

VANDYCK (?)

8 *in.* × 6 *in.*

ALTHOUGH perhaps not by the great Sir Anthony, this is, however, an admirable drawing.

I bought it in Paris (where it was called a Vandyck). It is drawn in black chalk, heightened with white. It belonged to the collector, J. Richardson, jun., and also to Carl Rahl (1812–1868), the collector and engraver.





# C U P I D

## CUPID.

GIORGIONE.

B. 1476. D. 1511.

$9\frac{1}{2}$  in.  $\times$  6 in. *Red chalk.*

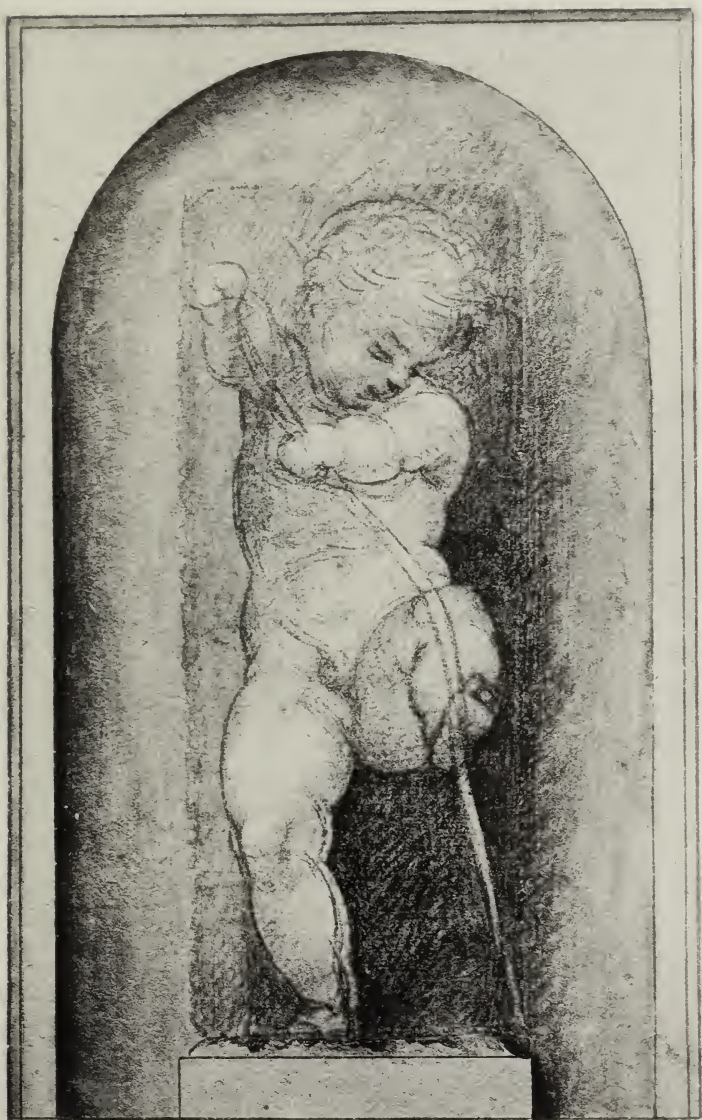
THIS beautiful drawing, by one of the greatest of the Italian painters, has passed through famous hands.

It bears the stamp, and the mounting, of the greatest of all French collectors—Pierre-Jean Mariette (1694–1774). It also has the mark—a Maltese cross—of the Viennese banker and art collector, Count Moritz von Fries.

I obtained it from M. Thibaudeau, who had purchased it at the sale of the late Edward Cheney, an admirable judge of art.

Perhaps this lovely little study was a design by the great colourist for a fresco for the walls of some palace of the city where glow

“the richest gems of art,  
As though the wealth within ran o’er.”





## A GARDEN TERRACE



A GARDEN TERRACE.

HUBERT ROBERT.

B. 1733. D. 1808.

$14\frac{1}{2}$  in.  $\times$   $10\frac{1}{2}$  in. *Red chalk.*

HUBERT ROBERT was born in Paris in 1733. He studied in Rome under Panini, where he passed twelve years. His landscapes of the ruins of the Eternal City are very remarkable, but he was rather a hard colourist, and his drawings in chalk are better than his paintings. The Louvre possesses a large number of his works, both in oils and chalk. With Fragonard he compiled a series of etchings of views in Rome and Naples. Robert was imprisoned for several months, during the Revolution, at Sainte-Pélagie. He died at Auteuil, in a house that had belonged to Boileau, in 1808.

From the Mayer collection.





# HEIDELBERG CASTLE

## HEIDELBERG CASTLE.

ELIZABETH, DUCHESS OF SUTHERLAND.

*Water-colour.*

IN my "Reminiscences" I have alluded to my grandmother the "Duchess-Countess" of Sutherland's admirable water-colour views of Scotch scenery, and the small amount of justice she received from the art critics of her day. She engraved her views of places connected with Madame de Sévigné, as well as a work of admirable etchings of the Orkney Isles, which was privately published in 1807.

This view of Heidelberg Castle will give some idea of this lady's talent, although she was more at home when depicting the bold scenery of the far north of Scotland, and her native hills.





# SALVATOR MUNDI



## SALVATOR MUNDI.

BRONZINO.

$10\frac{1}{2}$  in.  $\times$   $8\frac{1}{2}$  in. *Painted in oils on copper.*

OF this little picture by Bronzino, its former owner, Richard Buckner, the once fashionable portrait-painter, at whose sale at Christie's (in 1873) I bought it, wrote:—"I bought it when studying under Caverni at Rome in 1835. It was bought at his suggestion, and had been in the possession of Mons. Vacca, a French artist, who had been employed by the French Government to collect paintings during the occupation of Rome by General Miollis (?), the Holy Father having been carried away captive, by order of Bonaparte, to Fontainebleau, where he remained some years. It was during this interval that Vacca availed himself of the distress occasioned by military exaction to obtain from impoverished Roman families paintings for his Government. Some of these he secured for himself; certain it is that at Vacca's death a considerable collection of paintings were found in his house."





# M E D A L S

## I.

## M E D A L S.

### I.

1. SILVER. *Front*—Portrait of Marie Antoinette. *Reverse*—Arms of France and Austria; below, the legend, “Maison de la Reine.” This medal is called a “jeton,” and was used as a marker for card-playing at court. Given me by the Empress Eugénie.

2. SILVER. Medal struck in commemoration of Marie Antoinette's marriage. *Front*—Portraits of the Dauphin and Dauphine. *Reverse*—The wedding.

3. SILVER. *Front*—Portrait of the Dauphine, signed “A. Wideman.” *Reverse*—Allegorical representation of Hymen and Plenty.

4. SILVER. *Front*—Portrait of the Dauphine. *Reverse*—The Burg at Vienna. Inscribed “Auspicato occursu Gentium. xxix Apri. MDCCLXX.”





M E D A L S

II.



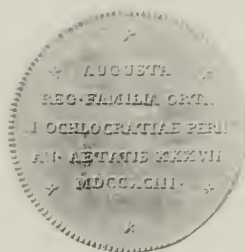
## M E D A L S.

### II.

1. GOLD. *Front*—Portrait of the Dauphine. *Reverse*—Allegorical subject of Hymen and Plenty. This medal is of the greatest rarity.

2. BRONZE. *Front*—Portrait of Marie Antoinette. *Reverse*—Inscription.

3. BRONZE. *Front*—Portraits of Louis XVI., Marie Antoinette, and Madame Elisabeth. *Reverse*—"Fils de Saint Louis Montez au Ciel, 21 Janvier 1793, 16 Octobre 1793, 10 Mai 1794" (dates of the execution of the King, Queen, and Princess).





M E D A L S

III.

## M E D A L S.

### III.

1. BRONZE. *Front*—Portrait of the Queen. *Reverse*—A broken column. "Son courage surpassa ses malheurs. 1793."

2. BRONZE. *Front*—Portrait of the Queen. *Reverse*—Allegorical subject, "La Bienfaisance ordonne leur Union. 1781."

3. BRONZE. *Front*—Portrait of the Queen. *Reverse*—The Queen, with her arms bound, seated in a cart, crossing the Place Louis XV. ; the guillotine in the background. Above is inscribed, "Altera Venit Victima" (Lucan, "Pharsalia"). This medal was probably struck in London by C. H. Kuchler, 1793.





M E D A L S

IV.



## M E D A L S.

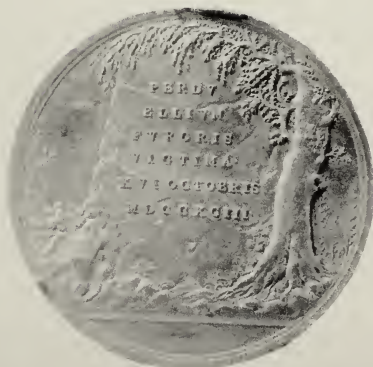
### IV.

1. SILVER. *Front*—Portrait of the Queen. *Reverse*—A Fury bearing a torch and scales, in which a dagger outweighs a crown. Above is inscribed, “ ‘J'accuse, je juge, j'extermine’—1793.” This medal was struck at Berlin in 1794 by Frederic and Daniel Loos, father and son. They published six different medals relating to the French royal family, which were called “Les six victimes,” of which this is the second.

2. SILVER. *Front*—Portraits of the Dauphin and Dauphine. *Reverse*—Their marriage.

3. SILVER. *Front*—Portraits of Louis XVI. and Marie Antoinette. *Reverse*—France with the royal infant; above, “Felicitas Publica;” beneath, “Natalei Delphini, Die xxii Octobris MDCCLXXXI.”

4. SILVER. *Front*—Portrait of Marie Antoinette, signed Baldenbach. *Reverse*—A rock, on which is the following inscription: “Perdvellivm Fvroris Victima. xvi. Octobris MDCCXCIII.” This medal was struck in Vienna.





M E D A L S

V.

## MEDALS.

### V.

1. BRONZE. *Front*—Portraits of Louis XVI., Marie Antoinette, and the Dauphin; below, a broken sceptre and lily. *Reverse*—A winged genius rising from above a crown-adorned tomb. Above is inscribed, "Clarior superne." By G. F. H. Krüger of Dresden.

2. BRONZE. *Front*—Portraits of Louis XVI. and Marie Antoinette. *Reverse*—The city of Paris welcoming the King and Queen. Above is inscribed, "Solemnia Delphini Natalitia." This medal was struck in honour of the birth of the Dauphin, in 1782, by B. Du Vivier.





M E D A L S

VI.



## MEDALS.

### VI.

1. BRONZE. *Front*—Portraits of the King and Queen. Below is inscribed, "Fati iniqui." *Reverse*—The execution of Louis XVI. On one of the flags is inscribed, "Droit de l'Homme," on another "Vivre libre." The legend above is taken from Lucan's "Pharsalia."

2. BRONZE. *Front*—Portraits of the King and Queen, by Du Vivier. *Reverse*—The city of Paris welcoming the royal pair. Above is inscribed, "Solemnia Delphini Natalitia ;" below, "Rege et Regina urbem invisentibus. xxi Jan. MDCCLXXXII."





LADY GEORGIANA SPENCER,  
AFTERWARDS DUCHESS OF DEVONSHIRE

LADY GEORGIANA SPENCER.

SIR JOSHUA REYNOLDS, P.R.A.

25 in.  $\times$  19½ in. *Oils on canvas.*

MR. A. MACKAY writes about this portrait : " This picture was formerly the property of Mr. Henry Farrer, who was esteemed one of the best judges in England. Mr. Farrer was largely employed by our greatest collectors. The price put on this picture by Mr. Farrer was £300. The previous history of the painting is unknown : it was bought at the sale of Mr. Farrer's effects ; resold to Mr. J. Heugh—then to Mr. C. R. Burnett, the distiller, at whose sale it was bought." I first saw this painting of my great grandmother in Mr. Heugh's gallery. I never forgot it, and never ceased to wish to possess it. At length I saw it again for sale at Christie's, where Mr. Mackay procured it for me. The finished painting, of which this forms a part, is at Althorpe, and represents little Georgiana Spencer with her mother. There is a small replica sketch of that picture at Castle Howard, by Sir Joshua. It has been admirably engraved in mezzotint by Watson.

This painting is in splendid condition ; the carnations not " flown," as is the case with so many of Sir Joshua's works.





SIR JOSHUA REYNOLDS



## SIR JOSHUA REYNOLDS.

BY HIMSELF.

8 in. × 7 in. *Oils on canvas.*

THIS miniature-sized but boldly-painted portrait of the great master by himself represents him when apparently about five-and-twenty. It is the earliest portrait I know of him—earlier than the well-known one where he is shading his eyes while he works at his easel.

I bought this portrait in 1874 at Christie's; it had belonged to Mr. Johnson of Chichester. As is well known, Reynolds met with an accident when at Minorca, in 1749, which disfigured his mouth; as there is no trace of the scar on the lip in this portrait, I make sure that it was painted before that year, when the painter was less than six-and-twenty.

Sir Joshua wears a black velvet cap and a plum-coloured coat. The hair is a light auburn, the eyes are blue.

Exhibited in the Old Masters' Exhibition at the Royal Academy.





THOMAS GAINSBOROUGH

THOMAS GAINSBOROUGH.

BY HIMSELF.

$5\frac{1}{2}$  in.  $\times$   $4\frac{1}{4}$  in. *Oils on canvas.*

THIS beautiful little portrait of Gainsborough is mentioned in Fulcher's life of the painter as being "of the size of a large miniature." It belonged formerly to Miss Clarke. I obtained it in 1879 from Mr. Mackay, who had purchased it at Bath. It was exhibited in the Gainsborough Gallery at the Grosvenor Gallery in 1883.

The eyes are blue, hair powdered, blue coat, and buff-coloured waistcoat.





CONSTANCE GOWER,  
DUCHESS OF WESTMINSTER



CONSTANCE GOWER, DUCHESS OF WESTMINSTER.

SIR JOHN E. MILLAIS.

*A life-size sketch in oils.*

SIMILAR to the full-length portrait now at Eaton (Cheshire). The full-length was painted in 1877, and, although much criticised by the public when exhibited at the Academy, is, on the whole, the best likeness of one of the kindest and most warm-hearted—putting her rare and stately beauty aside—of women.





MARIA SIDDONS

MARIA SIDDONS.

SIR THOMAS LAWRENCE.

*Oils on canvas. Life size.*

REFERENCE is made to this sketch, which hung for many years at Evans's Supper Rooms in Covent Garden, in Mrs. Kemble's "Records of a Girlhood" (vol. i. p. 27), as follows: "My next memories refer to a residence which my parents were occupying when I returned to London, called Covent Garden Chambers; now, I believe, celebrated as 'Evans's'—and where, I am told, it is confidently affirmed that I was born, which I was not; and where, I am told, a picture is shown that is confidently affirmed to be mine, which it is not. My sister Adelaide was born in Covent Garden Chambers, and the picture in question is an oil sketch, by Sir Thomas Lawrence, of my cousin, Maria Siddons; quite near the truth enough for history, private or public." I have referred to this sketch in my "Reminiscences." "Paddy" Green, when the collection of theatrical portraits were sold at Evans's, had given it to a friend, who gave it to me. This is the lady whose heart Lawrence is supposed to have broken; he certainly greatly admired her, and the face is a beautiful one. The eyes are brown, the complexion very brilliant.





JOHN DOWNMAN, R.A.



## JOHN DOWNMAN, R. A.

ONE of my objects in publishing this work has been to introduce a very charming, very original, and very little known English artist of the latter part of last century to the public who care for art.

Poor John Downman has been cruelly neglected even by those who have written Dictionaries of Painters ; Bryan, for instance, has not a word to say about him, and only in Mr. A. Graves's " Dictionary of English Artists " is the date of this painter's birth and death given, and the fact that he exhibited one hundred and forty-eight pictures at the Royal Academy in his by no means long but most industrious life. In order to get more information, I be-thought me of applying to that very useful institution, " The Universal Knowledge and Information Office," and this is what I obtained from it :—

" John Downman, A.R.A., was born at Devon, and was a pupil of Benjamin West. In 1769 he became a pupil of the Royal Academy, and in 1770 he first exhibited a portrait there. He practised in Cambridge in 1777. He returned to London in 1780, and in 1795 was elected A.R.A. He chiefly painted portraits, most of which were in profile, drawn with a pencil, and lightly tinted. Sometimes, however, he exhibited historical subjects, as ' The Death

## JOHN DOWNMAN.

of Lucretia,' 'The Priestess of Bacchus,' 'The Return of Orestes,' 'Tobias,' &c. The number of works exhibited by Downman is estimated at one hundred and fifty-six; of which seven appeared in the British Institution, one in the Free Society of Artists, and one hundred and forty-eight in the Academy. The greater number of his pictures were either miniatures or in oils, but he also did some compositions in water-colours. Downman died at Wrexham, Denbighshire, 24th December 1824."

Had Downman been a Frenchman, his refined portraits in chalk would be among the most prized works of the latter half of the last century; and, doubtless, many details and facts about the artist would have been handed down. In England, unfortunately, it is different, and unless an artist has been exceptionally fortunate in attracting the public, his works and name are all that survive; how little do we know even of the lives of such great English artists as Wilson or Gainsborough. Nothing proved more to me the entire ignorance relating to Downman and his charming portraits, than that M. Thibaudeau—one of the few art experts now in England—should never have heard of him till I showed him some of his works; the book containing the six portraits that I have had reproduced was quite a revelation to him. Out of some forty specimens, I have chosen six as samples of Downman's skill, which is to my mind in no way inferior to Cosway, and in some

## JOHN DOWNMAN.

respects more true to nature. His drawings are rarely met with, but are sometimes to be found in the bedrooms or in the closets of old country houses. Some have been engraved, and these are not uncommon; those of the two Duchesses of Devonshire are the most often to be met with—these are sometimes plain, and sometimes coloured. The characteristic notes that Downman jotted down on these drawings add a real historic value to them. One must regret that they are so brief; but, short as they are, they admit one, as it were, into the presence of the great ladies whom he so skilfully limned—to the royal closet of Queen Charlotte at Buckingham House, and to Devonshire House, where we find the Prince of Wales, a French Abbé, and Blanchard waiting upon the sprightly Georgiana. These are little pictures of the day almost as vivid as the likenesses which accompany them.

These portraits are generally drawn in black, with a very fine point, the shadows put in with a stump. The hair is slightly coloured, as are also the eyes and the lips; the cheeks are also slightly tinted. His more highly finished drawings lack the charm and grace of the more sketchy ones.

LADY GEORGINA CHARLOTTE BERTIE







GEORGIANA,  
DUCHESS OF DEVONSHIRE



## GEORGINA, DUCHESS OF DEVONSHIRE.

JOHN DOWNMAN, R.A.

THE artist has written on the back of this drawing the following note :—

“Devonshire House, 1784. Original study for a whole length with Lady Elizabeth Foster. The Prince of Wales came there ; present also, Lady Duncannon, who in play followed him with a chair to sit, which he declined. A French Prelate was introduced, who kissed the inside of Lady Elizabeth Foster’s hand ; and when gone, the Prince noticed the odd action with much humour. Presently Blanchard was announced, having just descended from his Baloon.”





QUEEN CHARLOTTE

## QUEEN CHARLOTTE.

JOHN DOWNMAN, R.A.

ON the back is written by Downman :—

“ Her Majesty of England, 1783. 1st sitting. She was Sophia Charlotte, Princess of Mecklenburg-Strelitz. She sat in the Queen’s Closet, Buckingham House. His Majesty came in with Lords North and Grantham and two others. Presently the two eldest Princesses. The King said to the Princess Royal, ‘Are you also prepared to sit?’ This turned all eyes to her, as she was directly opposite the light, and occasioned the most beautiful suffusion of bloom I ever saw, and they certainly were at that time two of the most beautiful of persons. I also drew their portraits and grouped in whole lengths, and a whole length of the Queen for the Duchess of Ancaster, and two others.”

This is as pleasing a likeness of the plain Queen as any I know, Gainsborough’s not excepted.





LADY BEAUCHAMP



## LADY BEAUCHAMP.

JOHN DOWNMAN, R.A.

"LADY BEAUCHAMP, 1781. Original study. Second wife of Francis, Viscount Beauchamp. She was the Honble. Isabella Anne Ingram (Shepherd), daughter and coheiress of Charles, Viscount Irvine, of Scotland. I drew three of this, and her little boy."





LADY ANNA HORATIO WALDEGRAVE

## LADY ANNA HORATIO WALDEGRAVE.

JOHN DOWNMAN, R.A.

LADY ANNA was the youngest of the three daughters and coheiresses of James, second Earl Waldegrave. Her mother was niece of Horace Walpole, who, as Mr. F. Drummond says, "no doubt named her daughter Horatio after him." Her sisters, Lady Elizabeth and Lady Charlotte, appear in that beautiful group by Sir Joshua Reynolds, with Lady Anna working on a tambour frame, which was the art glory of Strawberry Hill, and is now in a collection of pictures in the north of England.

Lady Anna was born in 1762, and married in 1786 Lord Hugh Seymour. Lord Hugh was in the navy, and as a post-captain distinguished himself in Lord Howe's victory of 1794 — the "Glorious First of June." She died in 1803. Her son, Sir George Francis Seymour, Admiral of the Fleet, born in 1787, died in 1870.

The above information regarding this lady I owe to my extremely well-informed friend, Mr. F. Drummond.





MISS FARREN

(LADY DERBY)



MISS FARREN (LADY DERBY).

JOHN DOWNMAN, R.A.

NOTE by the artist :—" Miss Farren. 1787. Original study. The celebrated actress."

Elizabeth Farren married the twelfth Earl of Derby. Died in 1829, aged sixty-nine. There is in this portrait of the well-known actress a strong Semitic type ; and I believe Elizabeth Farren had Jewish blood in her veins ; as had also, to judge by Mrs. Siddons' portraits, that other great actress.





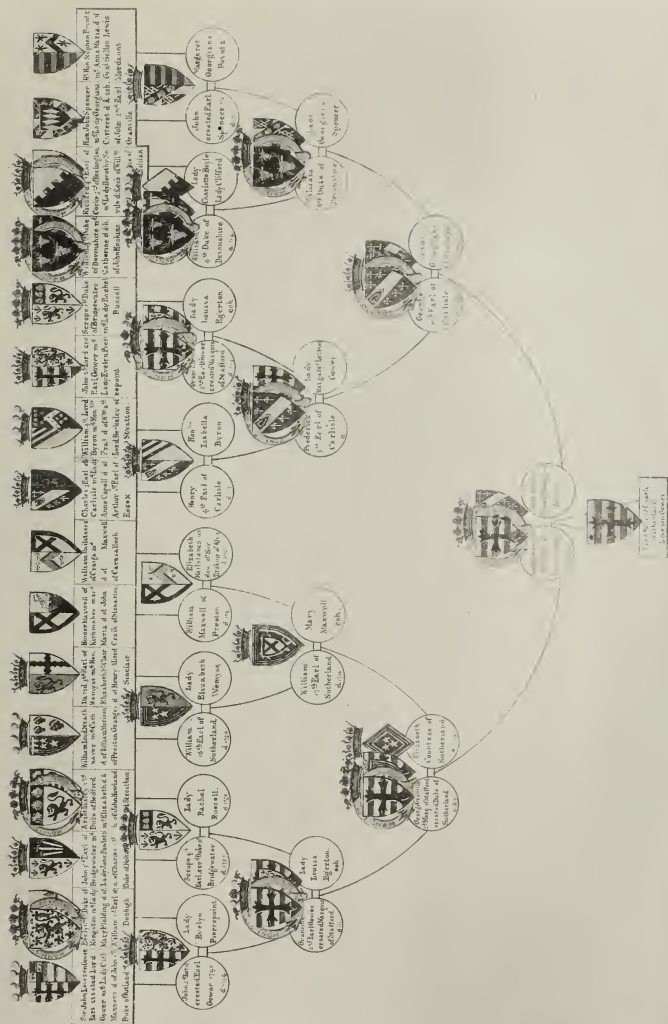
## THIRTY-TWO QUARTERINGS

## THIRTY-TWO QUARTERINGS.

WHAT will, I think, most attract the visitors within my little house are the really beautiful stained glass windows which are scattered throughout the passages and staircases. These are the work of Mr. Pace, of Duke Street, Charing Cross; and although, as he works for St. George's Chapel at Windsor, he requires no commendation, I have always great pleasure in showing these windows as proof that the art of stained or mosaic glass has not died out in the land. They vie in richness of tone and in mellowness of colour with some of the very best specimens of mediæval work.

These emblazoned windows were an afterthought. A friend had many years ago given me an illuminated parchment, on which he had drawn my two-and-thirty quarterings. When an addition was made to the top of the stairs, and a room thrown out overlooking a back-yard, it occurred to me to have some coloured glass placed in the windows, and these quarterings then suggested themselves.

Nowhere does heraldry appear to such advantage as when its manifold colours blaze forth from window of church or room. In no branch of revived art has improvement been greater during the last few years than in this of glass staining.





## THIRTY-TWO QUARTERINGS.

As it was impossible to have my windows, so brightly decked by Mr. Pace, photographed, I have had to restrict myself to giving a reproduction of the original designs from which they were copied. Some of the names of the bearers of these heraldic coats are illustrious, but I have written enough about my ancestry in another place, and will not go over that ground again. To most eyes a magnifying glass will be needed to enable the names to be read.

To the modern mind, coats of arms and armorial bearings are more associated with hatchments on the fronts of houses and on the panels of coaches than with anything ornamental or artistic. The art of painting glass, or rather of burning colours into glass, has been one of the many successful revivals which the improvement in modern taste has driven forward of late years. Since early in the seventeenth century, there are but few specimens of really good coloured glass in the chambers or halls of England; but within the last twenty years mosaic glasswork that rivals in beauty that of Chartres or York has been made; and I know of no firm which has succeeded better in repeating the brilliancy as well as the mellowness of the thirteenth and fourteenth century glass with greater success than that of Mr. Pace, the artist of these thirty-two quarterings.



## NOTES ON THE "THIRTY-TWO QUARTERINGS." \*

"Let us now praise famous men and our fathers that begat us."

THE "Thirty-two Quarterings" here displayed are not "heraldic quarterings" in the English sense of the term, but what are called by the French "*quartiers de noblesse*." In this country they are usually described as "quarters," for the purpose of distinguishing them from "quarterings," it being understood that "quarters" are indicative of descent only, while "quarterings" are indicative of armorial heirship or coheirship, as well as of descent. It is through an heiress or a coheiress alone that the right to quarter the arms of one family can be conveyed to another family. The arms of an heiress or a coheiress are borne by her husband on his shield in an "escutcheon of pretence," and their children, their descendants in the male line, and the children of their descendants in the male line quarter the paternal and the maternal coats. But the arms of a woman who is neither an heiress nor a coheiress are borne by her husband on his shield impaled with his own, and are not quartered by their children or any of their descendants.

\* Communicated to me by Mr. Francis Drummond.

## NOTES ON THE THIRTY-TWO QUARTERINGS.

To record descent, however, independently of armorial heirship or coheirship, the arms of all the ancestors and ancestresses of a given descendant within a specified degree of consanguinity are displayed as in the accompanying illustration. Thus, through the marriage of Lady Louisa Egerton, coheiress of Scrope, first Duke of Bridgewater, with Granville, first Marquis of Stafford, and the marriage of Elizabeth, Countess of Sutherland, heiress of William, seventeenth Earl of Sutherland, with George, first Duke of Sutherland, their children, their male descendants, and the children of their male descendants became severally entitled to quarter the arms of Egerton and Sutherland with their paternal arms of Gower.\* In like manner, through the marriage of Charlotte, Baroness Clifford, heiress of Richard, fourth Earl of Cork and third Earl of Burlington, with William, fourth Duke of Devonshire, their children, their male descendants, and the children of their male descendants became entitled to quarter the arms of Boyle with their paternal arms of Cavendish. And again, through the marriage of Lady Georgiana Cavendish, coheiress of William,

\* Lady Louisa Egerton also transmitted to her descendants the right to quarter the royal arms of Mary of York, daughter and eventual heiress of Edward IV., and by hereditary right, as well as by marriage, Queen of England; of Lionel of Antwerp, Duke of Clarence, second son of Edward III.; and of Edmund of Langley, Duke of York, fourth son of Edward III.

## NOTES ON THE THIRTY-TWO QUARTERINGS.

fifth Duke of Devonshire, with George, sixth Earl of Carlisle, their children, their male descendants, and the children of their male descendants became entitled to quarter the arms of Cavendish and Boyle with their paternal arms of Howard. But by the marriage of Lady Harriet Howard, daughter of George, sixth Earl of Carlisle, with George, second Duke of Sutherland, no right was transmitted to quarter the arms of Howard, Cavendish, or Boyle to their children or any of their descendants. Considered as "quarters," in distinction from "quarterings," however (that is, as announcing descent simply, and not armorial heirship or coheirship), they belong to all their sons and daughters and their descendants, in both the male and female lines.

In drawing up a pedigree for the exhibition of "*quartiers de noblesse*," the plan pursued is just the contrary to that which is adopted in the delineation of what is popularly known as a "family tree." Both of them deal with successive generations of ancestors and ancestresses, and more or less widely separated lines of descent. But while it is the object of the second to trace many descendants to a common progenitor, the object of the first is to trace a common descendant from many progenitors. The lines of descent are divergent in the one case and in the other convergent; and, although people are apt to forget it, the latter are really far more numerous than the former are, practically speaking, ever

## NOTES ON THE THIRTY-TWO QUARTERINGS.

found to be. We have two parents, four grandparents, eight great-grandparents, sixteen great-great-grandparents, and thirty-two great-great-great-grandparents, and so on in geometrical progression; and when all of them can be shown to have been in legitimate possession of armorial bearings, derivation from them entitles their common descendant to as many "quartiers de noblesse" as there are lines of descent in the pedigree. The higher the rank and the more distinguished the families of the persons represented, the better are the "quarters" or "quarterings" of their common descendant. But in the nature of things, there must always be some points at which plebeian strains are discovered to have mingled with even the most patrician ancestries. The Queen, for example, is descended from Henry II. in the twenty-fourth degree, and from nearer seventeen than sixteen millions of other persons, and from William the Conqueror in the thirty-fourth degree, and from over a hundred and thirty-five millions of other persons. Making every allowance, therefore, for what are termed "cross descents," there is of necessity in all pedigrees a limit to the multiplication of "quartiers de noblesse," and in the vast majority of cases that limit is very speedily, and often very ignominiously, reached. Of a "cross descent" a case is presented by the marriage of Lady Margaret Leveson-Gower with Frederick, fifth Earl of Carlisle—the consequence

## NOTES ON THE THIRTY-TWO QUARTERINGS.

being that four of the late Duke of Sutherland's great-grandparents and four of the late Duchess of Sutherland's great-great-grandparents were the same personages, and appear twice in their appropriate places in the accompanying illustration. If this particular series of "quartiers de noblesse" were carried a few generations further back, which might be very easily accomplished, a great number of cross descents would be shown. It would include, for example, at least four descents from Henry VII. and Mary of York, the daughter and heiress of Edward IV., through the marriage of Mary Tudor, younger sister of Henry VIII. and Queen-Dowager of France, with Charles Brandon, Duke of Suffolk; and next to the line by which the crown has passed, through the marriage of Margaret Tudor, the elder sister of Henry VIII., with James IV. of Scotland, this is the rarest and most distinguished of all Royal Descents.

# NOTES ON THE THIRTY-TWO QUARTERINGS.

## FIRST DESCENT.

Henry VII., King of England	=	Mary of York, daughter and eventual heiress of Edward IV., King of England.
Mary Tudor, Queen Dowager of France, daughter and eventual coheiress	=	Charles Brandon, Duke of Suffolk.
Lady Eleanor Brandon, daughter and coheiress (first wife)	=	Henry Clifford, second Earl of Cumberland.
Lady Margaret Clifford, daughter and heiress of her mother	=	Henry Stanley, fourth Earl of Derby.
Ferdinando, fifth Earl of Derby	=	Alice, daughter of Sir John Spencer of Althorp.
Lady Frances Stanley, daughter and coheiress	=	John Egerton, first Earl of Bridgewater.
John, second Earl of Bridgewater	=	Lady Elizabeth Cavendish, daughter of William, first Duke of Newcastle.
John, third Earl of Bridgewater	=	Lady Jane Powlett, daughter of Charles, first Duke of Bolton (second wife).

## NOTES ON THE THIRTY-TWO QUARTERINGS.

Scrope, first Duke of Bridgewater	=	Lady Rachel Russell, daughter of Wriothesley, second Duke of Bedford.
Lady Louisa Egerton, daughter and coheirress	=	Granville Leveson-Gower, first Marquis of Stafford.

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### SECOND DESCENT.

Scrope, first Duke of Bridgewater	=	Lady Rachel Russell, daughter of Wriothesley, second Duke of Bedford.
Lady Louisa Egerton, daughter and coheirress	=	Granville Leveson-Gower, first Marquis of Stafford.
Lady Margaret Leveson-Gower	=	Frederick Howard, fifth Earl of Carlisle.
George, sixth Earl of Carlisle	=	Lady Georgiana Cavendish, daughter and coheirress of William, fifth Duke of Devonshire.
Lady Harriet Elizabeth Georgiana Howard	=	George Granville Sutherland-Leveson-Gower, second Duke of Sutherland.

## NOTES ON THE THIRTY-TWO QUARTERINGS.

### THIRD DESCENT.

Henry VII., King of England	=	Mary of York, daughter and eventual heiress of Edward IV., King of England.
Mary Tudor, Queen Dowager of France, daughter and eventual coheiress	=	Charles Brandon, Duke of Suffolk.
Lady Frances Brandon, daughter and coheiress	=	Henry Grey, third Marquis of Dorset, created Duke of Suffolk.
Lady Katherine Grey	=	Edward Seymour, second Earl of Hertford.
Edward, Lord Beauchamp, eldest son, d.v.p.	=	Honora, daughter of Sir Richard Rogers of Bryanston.
William, second Duke of Somerset	=	Lady Frances Devereux, daughter and eventual coheiress of Robert, second Earl of Essex.
Lady Jane Seymour	=	Charles Boyle, Viscount Dungarvan by courtesy, and Baron Clifford by summons, d.v.p.
Charles, third Earl of Cork and second Earl of Burlington.	=	Juliana, daughter and heiress of the Honble. Henry Noel of Luffenham.



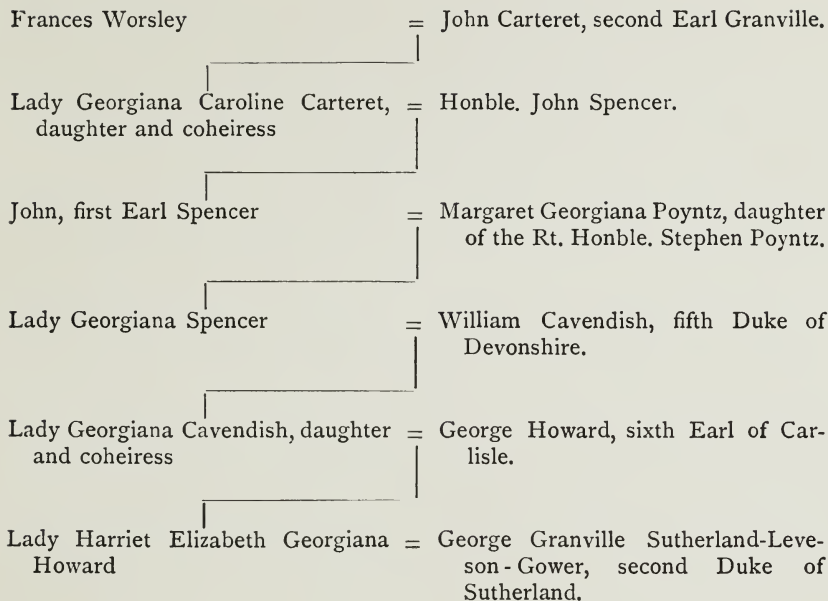
## NOTES ON THE THIRTY-TWO QUARTERINGS.

Richard, fourth Earl of Cork and third Earl of Burlington	=	Lady Dorothy Savile, daughter of William, second Marquis of Halifax.
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Lady Charlotte Boyle, daughter and heiress, Baroness Clifford in her own right	=	William Cavendish, fourth Duke of Devonshire.
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William, fifth Duke of Devonshire	=	Lady Georgiana Spencer, daughter of John, first Earl Spencer.
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Lady Georgiana Cavendish, daughter and coheiress	=	George Howard, sixth Earl of Carlisle.

### FOURTH DESCENT.

William, second Duke of Somerset	=	Lady Frances Devereux, daughter and eventual coheiress of Robert, second Earl of Essex.
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Lady Mary Seymour (second wife)	=	Heneage Finch, second Earl of Winchilsea.
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Lady Frances Finch	=	Thomas Thynne, first Viscount Weymouth.
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Honble. Frances Thynne	=	Sir Robert Worsley, Bart.

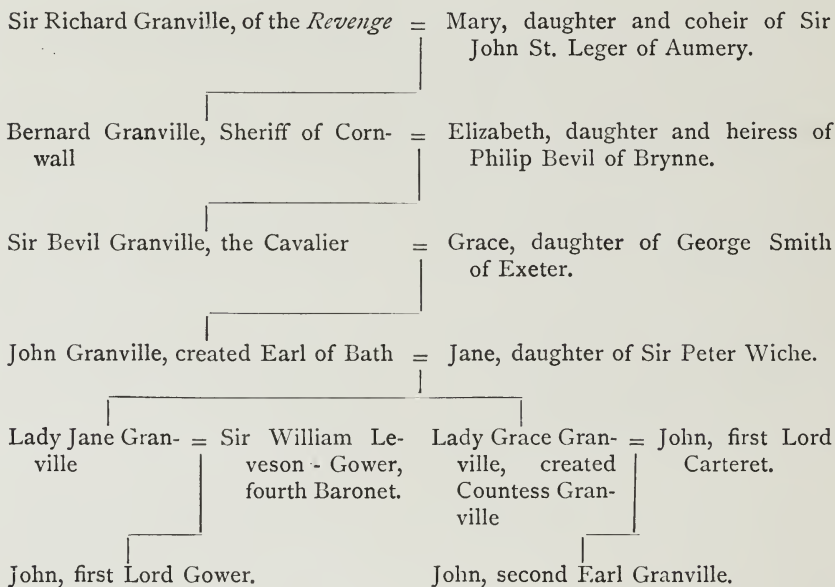
## NOTES ON THE THIRTY-TWO QUARTERINGS.



The nature and effect of "cross descents" are further illustrated in the cases of Lord Ronald Gower's paternal ancestor in the fifth degree—John, first Lord Gower—and maternal ancestor in the sixth degree—John, second Earl Granville. Their mothers were sisters, and consequently sixteen of their "thirty-two quarterings" at least, were precisely the same. They were both of them

## NOTES ON THE THIRTY-TWO QUARTERINGS.

descended in the fifth degree from the heroic Sir Richard Granville, of the *Revenge*, and in the third degree from the scarcely less heroic Cavalier, Sir Bevil Granville, who was slain in the fight on Lansdowne Hill in the early part of the Great Rebellion.



Again, there are within the lineages comprised in these "thirty-two quarterings" certainly not fewer than five descents from Lord Treasurer Burghley, two from "the Favourite," Lord

## NOTES ON THE THIRTY-TWO QUARTERINGS.

Essex, two from "the Patriot," Lord Russell, and two from Lady Dorothy Sidney, wife of Henry, first Earl of Sunderland, sister of Algernon Sidney, great-niece of Sir Philip Sidney, and the "Sacharissa" of the poet Edmund Waller. Lady Jane Powlett, daughter of Charles, first Duke of Bolton, wife of John, third Earl of Bridgewater, and grandmother of Lady Louisa Egerton, wife of Granville, first Marquis of Stafford, was the great-granddaughter of William, fourth Marquis of Winchester, by Lady Lucy Cecil, daughter of Thomas, first Earl of Exeter, and granddaughter of William, Lord Burghley. Lady Margaret Leveson-Gower, wife of Frederick, fifth Earl of Carlisle, and grandmother of Harriet, Duchess of Sutherland, was the daughter of Lady Louisa Egerton, Marchioness of Stafford and great-granddaughter of Lady Jane Powlett, Countess of Bridgewater. Richard Boyle, fourth Earl of Cork and third Earl of Burlington, was the great-grandson of Lady Elizabeth Clifford, wife of Richard, second Earl of Cork and first Earl of Burlington, daughter and heiress of Henry, fifth Earl of Cumberland, by Lady Frances Cecil, daughter of Robert, first Earl of Salisbury, and granddaughter of William, Lord Burghley. Lady Anne Capell, wife of Charles Howard, third Earl of Carlisle, and daughter of Arthur Capell, first Earl of Essex, was the granddaughter of Algernon Percy, tenth Earl of Northumberland, by Lady Anne Cecil, daughter of William, second Earl of Salisbury,

## NOTES ON THE THIRTY-TWO QUARTERINGS.

and great-granddaughter of William, Lord Burghley. Lady Georgiana Cavendish, wife of George, sixth Earl of Carlisle, and mother of Harriet, Duchess of Sutherland, was the great-great-great-great-granddaughter of Lady Elizabeth Cecil, wife of William, third Earl of Devonshire, daughter of William, second Earl of Salisbury, and great-granddaughter of William, Lord Burghley. Harriet, Duchess of Sutherland, was the great-great-granddaughter of Lady Georgiana Carteret, daughter of John, second Earl Granville, by Frances, daughter of Sir Robert Worsley, wife of the Honble. John Spencer, and great-great-granddaughter of Lady Mary Seymour, wife of Heneage Finch, second Earl of Winchilsea, and daughter of William, second Duke of Somerset, by Lady Frances Devereux, daughter and eventual coheiress of Robert Devereux, second Earl of Essex. Lady Jane Seymour, another daughter of William, second Duke of Somerset, by Lady Frances Devereux, was the wife of Charles Boyle, Viscount Dungarvan and Baron Clifford, and was the grandmother of Richard, fourth Earl of Cork and third Earl of Burlington, the great-grandfather of Lady Georgiana Cavendish, wife of George, sixth Earl of Carlisle, and mother of Harriet, Duchess of Sutherland. Lady Rachel Russell, the daughter of William, Lord Russell, was the wife of William, second Duke of Devonshire, and the great-grandmother of William, fifth Duke of Devonshire, the grandfather of Harriet, Duchess of

## NOTES ON THE THIRTY-TWO QUARTERINGS.

Sutherland. Lady Rachel Russell, daughter of Wriothesley, second Duke of Bedford, granddaughter of William, Lord Russell, and wife of Scrope, first Duke of Bridgewater, was the mother of Lady Louisa Egerton, wife of Granville, first Marquis of Stafford, and grandmother of George Granville, second Duke of Sutherland. Lady Dorothy Sidney, daughter of Robert, second Earl of Leicester, and wife of Henry, first Earl of Sunderland, was the mother of Lady Dorothy Spencer, wife of George, first Marquis of Halifax, by whom she was the mother of William, second Marquis of Halifax, father of Lady Dorothy Savile, wife of Richard, fourth Earl of Cork and third Earl of Burlington, the mother of Lady Charlotte Boyle, Baroness Clifford in her own right, wife of William, fourth Duke of Devonshire, who was by her the great-grandfather of Harriet, Duchess of Sutherland. The Honble. John Spencer, the grandfather of Georgiana, Duchess of Devonshire, grandmother of Harriet, Duchess of Sutherland, was the youngest son of Charles, third Earl of Sunderland, grandson of Henry, first Earl of Sunderland, and Lady Dorothy Sidney.

The importance of "quartiers de noblesse" was due to the rules and regulations which governed admission to the military orders in the ages of chivalry. In all of these a certain number of such "quartiers" were required in any candidate, and he was

## NOTES ON THE THIRTY-TWO QUARTERINGS.

compelled to establish his claim to them before he could be admitted. In the Orders of the Garter and the Golden Fleece, St. Michael and the Holy Ghost, it was necessary merely that the knights should be "*gentilshommes de nom et d'armes*," which meant that they should be able to prove their descent from grandparents at least, both on their father's and their mother's side, who were entitled to armorial bearings. Admission to the Order of St. John of Jerusalem was made dependent on the fulfilment of genealogical conditions which differed according to the nationality of the candidate. The Order was divided into eight Languages or Tongues—those, namely, of Provence, Auvergne, France, Italy, Aragon, England, Germany, and Castile. Scotland was included in the Language or Tongue of England, and that of Castile included Portugal and Leon. Candidates from Provence, Auvergne, and France were required to prove eight quarters; from Italy, Aragon, England, and Castile four quarters; and from Germany sixteen quarters. It was, however, further necessary that the Italians should show that both their father's and their mother's family had been in the direct male line of name and arms for the preceding two hundred years, while the Aragonese and Castilians were disqualified if they could not establish their immunity from any admixture of Jewish or Moorish blood. The sixteen quarters demanded of the Germans also constituted the necessary quali-

## NOTES ON THE THIRTY-TWO QUARTERINGS.

fication for admission to the Order of the Teutonic Knights, and to all the noble Chapters and Colleges of the Empire. The Order for the ancient nobility instituted by the Emperor Joseph II. in 1768, and dedicated to the four Emperors of the House of Luxemburg—Henry VII., Wenceslaus, Sigismond, and Charles IV.—was restricted to Grand Crosses who were possessed of thirty-two quarters, Commanders who possessed sixteen quarters, and Companions who could prove nine descents in the direct paternal line from ancestors of name and arms.



## NOTES ON THE "THIRTY-TWO QUARTERINGS."

(*Paternal Line.*)

1. Sir JOHN LEVESON-GOWER, fifth Baronet, created Lord Gower.
  2. JOHN, second Lord Gower, created Earl Gower.
  3. GRANVILLE, second Earl Gower, created Marquis of Stafford, K.G.
  4. GEORGE GRANVILLE, second Marquis of Stafford, created Duke of Sutherland, K.G.
  5. GEORGE GRANVILLE SUTHERLAND-LEVESON-GOWER, nineteenth Earl and second Duke of Sutherland, K.G.
- 

1. John, first Lord Gower, was the eldest son of Sir William Leveson-Gower of Trentham (fourth baronet), by Lady Jane Granville, elder daughter and eventual coheirress of John, first Earl of Bath. Her younger sister, Lady Grace Granville, married George, first Lord Carteret, and was created, after the death of her husband, Countess Granville. She was the mother of John, second Earl Granville, whose daughter, Lady Georgiana Carolina Carteret, was the wife, first of the Honble. John Spencer, and secondly of

## NOTES ON THE THIRTY-TWO QUARTERINGS.

William, second Earl Cowper. John, first Lord Gower, was born in 1675, and was elected member for Newcastle-under-Lyne in 1691, in succession to his father. He was returned for the same constituency on six occasions, and continued to sit in the House of Commons until he was promoted to the House of Lords. He was sworn of the Privy Council and appointed Chancellor of the Duchy of Lancaster in the Godolphin Administration in 1702, and was raised to the peerage in the Barony of Gower of Stittenham in 1703. He remained in office until 1706, in which year he was nominated one of the Commissioners for effecting the Union between England and Scotland. He married Lady Catherine Manners, daughter of John, first Duke of Rutland, by his third wife, the Honble. Catherine Noel, daughter of Baptist, third Viscount Campden, by his fourth wife, Lady Elizabeth Bertie, daughter of Montague, second Earl of Lindsey. Lord Gower died in 1709.

2. John, second Lord, and first Earl, Gower, was born in 1694, and was twice appointed Lord Privy Seal—once in 1742, and again in 1744. He raised a regiment of foot for the suppression of the Rebellion of 1745, and was created Viscount Trentham and Earl Gower in the following year. He was married three times, but his first wife, Lady Evelyn Pierrepont, daughter of Evelyn, first

## NOTES ON THE THIRTY-TWO QUARTERINGS.

Duke of Kingston, whom he married in 1712, was the mother of his heir. She was the sister of Lady Mary Wortley-Montagu, and of Frances, Countess of Mar, and through her mother, Lady Mary Feilding, daughter of William, third Earl of Denbigh, the second cousin of Henry Fielding, the author of "Tom Jones," "Amelia," and "Joseph Andrews." It was to her brother Evelyn, second Duke of Kingston, that Miss Chudleigh was—or rather was not—married. Lord Gower died in 1754.

Lord Gower is generally represented to have been a little unsettled in his political principles, and it has even been said that he was at one and the same time President of the Jacobite Board and a member of the Hanoverian Cabinet. His convictions appear to have been a good deal influenced at successive periods of his life by his family connections, and the variety of the second seems to account in some measure for the versatility of the first. He was the brother-in-law of John, Earl of Mar, "the Rebel," the uncle-in-law of John, Earl of Bute, "the Favourite," and the father-in-law of John, Duke of Bedford, "the Whig," *par excellence*, of his age. An extraordinary number of contemporary statesmen or politicians of more or less distinction are either themselves his descendants or are allied to his descendants by marriage, and they are pretty equally distributed among the ranks of the Liberals and the Conservatives. His son, the first Marquis of Stafford,

## NOTES ON THE THIRTY-TWO QUARTERINGS.

was the grandfather of Lord Granville, and of his granddaughters one was the grandmother of Sir William Harcourt, and another was the great-grandmother of Lord Hartington. His grandson, the first Duke of Sutherland, was the grandfather of the Duke of Westminster and Lord Stalbridge. His great-grandson, the second Duke of Sutherland, was the father of the late Duchess of Argyll, and the grandfather of Lord Lorne, and also the grandfather of the late Lady Florence Leveson-Gower, the wife of Mr. Henry Chaplin, and of the Honble. Gertrude Stuart, the wife of the eldest son of Mr. Gladstone. One of his daughters married Lord John Sackville, and was the great-grandmother of the present Lady Derby, and another married the third Earl Waldegrave, and was the great-grandmother of the late Lady Selborne. One of his granddaughters was the grandmother of Lord John Manners, and another was the grandmother of Lord Harrowby, and the great-grandmother of Lady Lucy Fortescue, the wife of Sir Michael Hicks-Beach. One of his daughters, again, was the great-great-grandmother of Lord George Hamilton and his brothers, of the present Lady Lansdowne and the late Lady Mount-Edgcumbe, and of Lord Rowton and Mr. Evelyn Ashley, while she was the great-great-great-grandmother of Lord Randolph Churchill.

3. Granville, second Earl Gower and first Marquis of Stafford,

## NOTES ON THE THIRTY-TWO QUARTERINGS.

was born in 1721, and sat in the House of Commons from 1744 until 1754 for Bishop's Castle, Westminster, and Lichfield successively. He was appointed a Lord of the Admiralty in 1749, Lord Privy Seal in 1755, Master of the Horse in 1757, Master of the Great Wardrobe in 1760, and Lord Chamberlain of the Household in 1763. He was Lord President of the Council in the Grafton and North Administrations from 1769 until he resigned, on changing his views concerning the American War, in 1779. He was created a Knight of the Garter in 1771. In the Pitt Administration of 1783 he was Lord President of the Council again, and again Lord Privy Seal in 1784, and so continued until 1794. He was created Marquis of Stafford in 1786. Like his father, he was married three times. The mother of his heir was his second wife, whom he married in 1748, Lady Louisa Egerton, daughter and eventual coheiress of Scrope, first Duke of Bridgewater, by Lady Rachel Russell, daughter of Wriothsley, second Duke of Bedford, and granddaughter of William, Lord Russell. She was the sister of John and Francis, successively second and third Dukes of Bridgewater. The third Duke was the celebrated projector of the Bridgewater Canal. Lord Stafford died in 1803.

4. George Granville, second Marquis of Stafford and first Duke of Sutherland, was born in 1758. He sat in the House of

## NOTES ON THE THIRTY-TWO QUARTERINGS.

Commons as member for the county of Stafford from 1787 until 1799, when he was summoned to the House of Lords in his father's barony of Gower of Stittenham. He was Ambassador to the Court of France from 1790 until 1792, and Joint-Postmaster-General from 1799 until 1801 in Mr. Pitt's Administration. He was created Knight of the Garter in 1806, and Duke of Sutherland in 1833. He married, in 1785, Elizabeth, Countess of Sutherland in her own right, and died in 1833, just six months after his promotion to the dukedom.

5. George Granville, nineteenth Earl of Sutherland in the peerage of Scotland and second Duke of Sutherland in the peerage of the United Kingdom, was born in 1786. He sat in the House of Commons as member for St. Mawes from 1808 until 1812, for Newcastle-under-Lyne from 1812 until 1815, and for the county of Stafford from 1815 until 1820. He was summoned to the House of Lords in his father's barony of Gower of Stittenham in 1826, and was created a Knight of the Garter in 1841. He married Lady Harriet Elizabeth Georgiana Howard, daughter of George, sixth Earl of Carlisle, in 1823, and died in 1861.

## NOTES ON THE "THIRTY-TWO QUARTERINGS."

(*Maternal Line.*)

1. CHARLES HOWARD, third Earl of Carlisle.
  2. HENRY, fourth Earl of Carlisle, K.G.
  3. FREDERICK, fifth Earl of Carlisle, K.G.
  4. GEORGE, sixth Earl of Carlisle, K.G.
  5. LADY HARRIET ELIZABETH GEORGIANA HOWARD,  
Duchess of Sutherland.
- 

1. Charles, third Earl of Carlisle, was born in 1674, and sat in the House of Commons as member for Morpeth from 1690 until 1692. He was First Lord of the Treasury from December 30, 1701, until May 8, 1702, when Lord Godolphin became Lord Treasurer. He was also in the same office from May 23 until October 11, 1715, when he was succeeded by Sir Robert Walpole. He was Deputy Earl Marshal, Governor of Windsor Castle, and one of the Commissioners for effecting the Union between England and Scotland. He married, in 1688, Lady Anne Capell, daughter of Arthur, first Earl of Essex, by

## NOTES ON THE THIRTY-TWO QUARTERINGS.

Lady Elizabeth Percy, daughter of Algernon, tenth Earl of Northumberland, by his first wife, Lady Anne Cecil, daughter of William, second Earl of Salisbury, and great-granddaughter of William, Lord Burghley. Lady Anne Cecil's mother was Lady Catherine Howard, daughter of Thomas, Earl of Suffolk, grandson of the poet Earl of Surrey. Algernon, tenth Earl of Northumberland's father, was Henry, ninth earl, who was surnamed "the Wizard"; and his mother was Lady Dorothy Devereux, the sister of Robert, second Earl of Essex. She was the widow of Sir Thomas Perrot, and daughter of Walter, first Earl of Essex, by Lettice Knollys, his wife, daughter of Sir Francis Knollys, K.G., by Catherine Carey, first cousin of Queen Elizabeth, her mother being Lady Mary Boleyn, sister of Queen Anne Boleyn, daughter of Thomas, Earl of Wiltshire, and wife of William Carey, Esq., ancestor of the extinct Lords Hunsdon, Viscounts Rochfort, and Earls of Dover. Lady Dorothy Percy, the daughter of the ninth Earl of Northumberland, married Robert, second Earl of Leicester, and was the mother of Algernon Sidney and Lady Dorothy Sidney, Countess of Sunderland. Lord Carlisle died in 1738.

2. Henry, fourth Earl of Carlisle, was born in 1694, and sat in the House of Commons as member for Morpeth from 1714 until he succeeded to the peerage. He was created a Knight



## NOTES ON THE THIRTY-TWO QUARTERINGS.

of the Garter 1757. He was twice married, first in 1717 to Lady Frances Spencer, daughter of Charles, third Earl of Sunderland, and secondly, in 1743, to the Honble. Isabella Byron, daughter of William, fourth Lord Byron, by whom, with his heir, he had four daughters. He was created a Knight of the Garter in 1756, and died in 1758. William, fourth Lord Byron, the father of his wife, was the great-grandfather of George Gordon, sixth Lord Byron, the poet, and his mother was the Honble. Elizabeth Chaworth, one of the daughters of John, second Viscount Chaworth. It was in this way that Byron was related to or connected with Miss Chaworth, afterwards Mrs. Masters.

3. Frederick, fifth Earl of Carlisle, was born in 1748, and while on his travels in 1768 was created a Knight of the Thistle, and was invested at Turin by the King of Sardinia, on behalf of George III. In 1777 he was Treasurer of the Household, and in the following year one of the Commissioners to treat with the revolted colonies in North America. In 1780 he was appointed President of the Board of Trade and Plantations, and afterwards Lord Lieutenant of Ireland. He became Lord Steward of the Household in 1782, Lord Privy Seal in 1783, and was created a Knight of the Garter in 1793. He married Lady Margaret Leveson-Gower, daughter of Granville, first Marquis of Stafford,

## NOTES ON THE THIRTY-TWO QUARTERINGS.

and Lady Louisa Egerton, daughter of Scrope, first Duke of Bridgewater. Lord Carlisle died in 1825.

4. George, sixth Earl of Carlisle, was born in 1773, and was member for Morpeth from 1795 to 1796, and from 1802 to 1806, in which year he was appointed one of the Commissioners for the affairs of India, and sworn of the Privy Council. From 1806 until 1820 he sat as member for Cumberland. He was Lord Privy Seal in the Canning Administration of 1827, and Cabinet Minister without office in the Grey Administration from 1830 to 1834, when he was a second time appointed Lord Privy Seal. He was created a Knight of the Garter in 1837. In 1801 he married Lady Georgiana Dorothy Cavendish, the elder of the two daughters and eventual coheiresses of William, fifth Duke of Devonshire, and Georgiana "the Beautiful," Duchess of Devonshire, who was the lineal descendant in the fifth degree of the celebrated Sarah Jennings, Duchess of Marlborough, and John, the great Duke of Marlborough. She was also the great-granddaughter of John, second Earl Granville of the Carteret creation, of whom a political biography by Mr. Archibald Ballantyne has been recently published, in which justice, and perhaps more than justice, is done to his powers and capacities as a statesman. The character of Carteret seems to have appealed with some force to the imagination of

## NOTES ON THE THIRTY-TWO QUARTERINGS.

Lord Beaconsfield, and he refers to him in very complimentary terms in the well-known third, or historical, chapter of "Sybil." But as Lord Beaconsfield uses in speaking of Carteret nearly the same words that had been previously employed on the same subject by Macaulay in his essays on "Horace Walpole" and "Lord Chatham," Carteret's biographer does not appear to have regarded it as necessary to cite this additional testimony in support of his hero's pretensions to posthumous fame. Georgiana, Duchess of Devonshire's mother, Elizabeth, wife of John, first Earl Spencer, was the daughter of the Right Honble. Stephen Poyntz, who, according to a note in Lord Dover's edition of the "Letters of Horace Walpole to Sir Horace Mann," was "formerly Minister to Sweden, after being tutor to Lord Townshend's sons." He was subsequently Governor and then Treasurer to William, Duke of Cumberland, the uncle of George III. His wife was Anna Maria Mordaunt, once Maid of Honour to Queen Caroline, the wife of George II. Mrs. Poyntz was the daughter of General the Honble. Lewis Mordaunt, and the niece of the "fiery Peterborough," Charles, third Earl of Peterborough and first Earl of Monmouth, of the Mordaunt creation. Horace Walpole notices her as "the Fair Circassian," because, as Lord Dover explains, "a young gentleman of Oxford wrote 'The Fair Circassian' on her, and died for love of her." Lord Carlisle died in 1848.

## NOTES ON THE THIRTY-TWO QUARTERINGS.

5. Lady Harriet Elizabeth Georgiana Howard was born in 1806, and married in 1823 George Granville, second Duke of Sutherland.

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